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Royal Academy Exhibition, and upon getting it home the purchaser thinking it a little dirty proceeded to wash it with a sponge and water, a common course with oil paintings. To his consternation and surprise the surface seemed to yield under the process; the alluring tints disappeared, and there remained to disgust him the crude impasto, a white sky, a shadowy ship, and something in the foreground, which, by a stretch of imagination could be considered as sea; a whale, and boats in disagreeable confusion. The picture had been laid in in oil and finished with water colors. What remains to be told is not very creditable to the painter—upon being called upon to re-instate what had been purchased as an oil picture he flatly refused. Last work, West's celebrated '*Penn's Treaty with the Indians*,' was sold for some £400, a price much in excess of its merits as there is little in it as a painting worthy of commendation. I remain your obedient P.

SELECTIONS.

MR. RUSKIN'S OPINION OF THE CRYSTAL PALACE.

Before I altogether leave the question of the influence of labor on architectural effort, the reader may expect from me a word or two respecting the subject which this year must be interesting to all—the applicability, namely, of glass and iron to architecture in general, as in some sort exemplified by the Crystal Palace.

It is thought by many that we shall forthwith have a great part of our architecture in glass and iron, and that new forms of beauty will result from the studied employment of these materials.

It may be told in few words how far this is possible; how far eternally impossible.

There are two means of delight in all productions of art—color and form.

The most vivid conditions of color attainable by human art are those of works in glass and enamel, but not the most perfect. The best and noblest coloring possible to art is that attained by the touch of the human hand on an opaque surface, upon which it can command any tint required, without subjection to alteration by fire or other mechanical means. No color is so noble as the color of a good painting on canvas or gesso.

This kind of color being, however, impossible for the most part, in architecture, the next best is the scientific disposition of the natural colors of stones, which are far nobler than any abstract hue producible by human art.

The delight which we receive from glass-painting is one altogether inferior, and in which we should degrade ourselves by over indulgence. Nevertheless, it is possible that we may raise some palaces like Aladdin's, with colored glass for jewels, which shall be new in the annals of human splendor, and good in their place; but not if they superseded nobler edifices.

Now, color is producible either on opaque or in transparent bodies: but form is only expressible in its perfection, on opaque bodies, without lustre.

This law is imperative, universal, irrevocable. No perfect or refined form can be expressed except opaque and lustreless matter. You cannot see the form of a jewel, nor, in any perfection, even of a cameo or bronze. You cannot perfectly see the form of a humming-bird, on account of its burnishing; but you can see the form of a swan perfectly. No noble work in form can ever, therefore, be produced in transparent or lustrous glass or enamel. All noble architecture depends for its majesty on its form: therefore you can never have any noble architecture in transparent or lustrous glass or enamel. Iron is, however, opaque; and both it and opaque enamel may, perhaps, be rendered quite

lustreless; and, therefore, fit to receive noble form.

Let this be thoroughly done, and both the iron and enamel, made fine in paste or grain, and you may have an architecture as noble as cast or struck architecture ever can be: as noble, therefore, as coins can be, or common cast bronzes, and such other multiplicable things;—eternally separated from all good and great things by a gulph which not all the tubular bridges nor engineering of ten thousand nineteenth centuries cast into one great bronze-headed century, will ever overpass one inch of. All art which is worth its room in this world, all art which is not a piece of blundering, refuses occupying the foot or two of earth which, if unencumbered by it, would have grown corn or violets or some better thing, is *art which proceeds from an individual mind, working through instruments which assist but do not supersede the muscular action of the human hand upon the materials which most tenderly receive and most securely retain the impressions of such human labor.*

All the value of every work of art is exactly in the ratio of the quantity of humanity which has been put into it, and legibly expressed upon it forever:—

First, of thought and moral purpose.

Secondly, of technical skill.

Thirdly, of bodily industry.

The quantity of bodily industry which that Crystal Palace expresses is very great. So far it is good.

The quantity of thought it expresses is, I suppose, a single and very admirable thought of Mr. Paxton's, probably not a bit brighter than thousands of thoughts which pass through his active and intelligent brain every hour,—that it might be possible to build a green-house larger than ever greenhouses was built before. This thought, and some very ordinary algebra, are as much as all that glass can represent of human intellect. "But one poor half pennyworth of bread to all this intolerable deal of sack." Alas!

"The earth hath bubbles as the water hath:

And this is of them."

The Stones of Venice Vol 1. app. 17.

THE RAISING OF LAZARUS BY SEBASTIAN DEL PIOMBO.—Mr. Von Waagen, the accomplished Director of the Royal Gallery of Berlin, thus writes respecting this picture:

The transition from death to life is expressed in Lazarus with wonderful spirit, and at the same time with perfect fidelity to Scripture. The grave-clothes, by which his face is thrown into deep shade, vividly excite the idea of the night of the grave which has just before enveloped him: the eye, looking eagerly from this shade upon Christ his Redeemer, shows us on the other hand, in the most striking contrast, the new life of its most intellectual organ. This is also expressed in the whole body, which is actively striving fully to relieve itself from the bonds in which it was fast bound. His whole expression is, "My Lord and my God." The attitude of Christ, whose figure and expression are noble and dignified, is likewise very striking. With the left hand he points to Lazarus, with the right to Heaven, as if he said, "I have raised thee by the power of Him who sent me." * * *

This picture remained at Narbonne till, as I have observed above, it was added to the Orleans gallery. The Regent is said to have paid only 24,000 francs for it. When it came to England with the Orleans gallery, Mr. Angerstein purchased it for 3,500 guineas on the first morning of the Exhibition, at which only patrons of the art were admitted. In the sequel Mr. Beekford, the possessor of the celebrated Fonthill Abbey, offered him twenty thousand pounds sterling for it, probably the largest sum that was ever proposed for a picture. Mr. Angerstein, however, insisted that it should be guineas or five per cent. more, upon which the negotiation failed.

Works of Art and Artists in England. Vol. 1, 189-191.

THE WOMAN TAKEN IN ADULTERY, BY REMBRANDT.—The same writer gives the following notice of this picture:

Of all Rembrandt's cabinet pictures, it perhaps holds the first place. In general, we admire in the pictures of this master the magical effect of the deep chiaroscuro, the bold conception, and the admirable handling. Here, however, it is not only the bright, full gold tone, by which the principal figures are relieved from the dark back-ground, that attracts us, but the beauty and intelligibility of the composition, the manifold and just expression of the heads, the refined feeling, the most delicate execution, combined with the most solid imposts. How much more powerful is this expression of the deepest sympathy in Christ, of the bitterest repentance of the woman, in spite of the ordinary, nay, ugly form of the countenances, than the most beautiful forms taken from the antique, according to general principles of beauty, as seen in Mengs and so many highly-extolled painters who have acted upon a theory of beauty, but whose figures are destitute of that innate animation and glow of life, which the simple feeling of the artist wholly, according with the spirit of his subject, can alone breathe into them! Rembrandt has here made a remarkable use of his skill as a colorist, to render the subject intelligible. The eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ, which, next to her, is the most strongly lighted, and so goes on to Peter, to the Pharisees, to the soldiers, till at length it perceives, in the mysterious gloom of the Temple, the high altar with the worshippers on the steps. This masterpiece is marked with Rembrandt's name, and the year 1644. [It is in the British National Collection, and measures two feet nine inches in height, and two feet three inches in width.]

Ibid. 224-225.

THE CHRONICLE.

AMERICAN ART AND ARTISTS.

ART AND COUNTRY LIFE.—The Genius of Art seems to have deserted the city. The Panormas and Cosmoramas have extinguished their gas-lights. "Ireland" has taken refuge in Massachusetts, and "Italy" settled in the far West. We can no longer perform the Grand Tour for 25 cents, (children half-price) or see Pompeii at the corner of 13th street. The Academy of Design was closed long ago and its pictures distributed among their owners. The Art-Union and the Düsseldorf Gallery, those true temples of Art, like the churches in Catholic countries, are never closed, but even into their silent halls the languor of the season seems to have penetrated and subdued the pictures as well as the spectators. A few visitors from the country loiter through the rooms and doze over their catalogues. Desdemona looks out sleepily from her canvas, and the locality about poor Huss's stake is terribly hot and dusty. Artists are as rare as cool breezes. Every studio is closed, and a card on the door tells the perspiring country cousin, after he has mounted to the fifth story, that happy Mahlstick is sketching rocks at the Notch, or waves at Mount Desert. The Daguerreotypists even have assembled in grand convention in some country town. We seem to have lost both taste and curiosity. A soda fountain is more attractive than Williams & Stevens's window, and of all architectural displays, the most gratifying is a pyramid of strawberry ice. As we write, in the midst of this dullness and loneliness, we feel more deeply than ever, the value of rural pleasures, and are inclined to gossip a

little about the way they are heightened by the love of Art.

It has always afforded some consolation to us—poor prisoners—confined within solid walls of brick and mortar, with the Battery for an exercise ground, and Jones's woods within the "limits"—to believe that when we *do* break jail, and find ourselves in a place where we can see more than a few square yards of blue sky at once, we enjoy the sight of natural scenery with a keener relish than those who pass their whole lives in the midst of it. Country people never appear to value picturesque views so much as the poor devil who runs off from town for a week, with three shirts and a portfolio for sketching, in his carpet-bag. But, perhaps after all this, indifference exists not so much because use and custom have blunted the senses of our rural friends to enjoyments of this sort, as because the taste for them has never been very generally cultivated. The education of the eye is greatly neglected amongst us every where, but more in the country than in the city.

The perception of pleasures arising from the harmony and contrast of forms and colors, lights and shadows, is by no means intuitive. It requires to be developed by study and observation. Books may assist us. Burke, Alison, Uvedale Price, Allston, Ruskin, and many others are important aids. The "Modern Painters" has its chief value, we think, in the delightful way in which it teaches us to study intelligently the more delicate and subtle beauties as well as the larger and grander features of the landscape. But better than all books is actual observation. And one great pleasure in this out-of-door study is, that it may be combined so conveniently with our ordinary avocations. We can pursue it upon our every-day walks, and during our business excursions. It is not necessary for us to set off like Dr. Syntax, upon a tour in search of the picturesque. We may find something to illustrate its rules in the dullest street, and the most sterile neighborhood.

We wish we could say a word that would effectually convince our readers in the country that their enjoyments would be greatly increased by pursuits of this sort, and still more by the union of artistic skill to artistic taste. There is scarcely a residence any where, that has not within a convenient distance, many excellent studies of scenery, if not of a grand and commanding, at least of a quiet and pleasing character. The same scene, too, in different seasons, presents entirely new beauties, and even winter and snow need offer no interruption to the sketchers' pursuits. To us, it seems that a comparison would be absurd between the country life of a person, who has cultivated these tastes, and that of one who looks upon the land with no other thought than of the number of bushels of corn to the acre it will produce. The former has a beautiful panorama spread before his eyes, in which Light, that dexterous magician, is constantly displaying novel and most interesting phenomena. Besides the exhilarating freshness of the air, and the music of birds, and flowing streams, which he enjoys in common with the other, he has a perception of the beautiful in form and color, and light and shadow, which he must rank among his choicest pleasures. And even where the general scenery is dull and uninteresting, the study of particular objects—a single tree or rock, the reflec-

tions in a mill-pond—the coloring of an old weather-beaten barn—the play of light and shadow upon a common stone wall—may afford gratifications that will greatly vary the monotony of country life.

The art of sketching from nature, as we have often had occasion to say, is cultivated to a vastly greater extent in Europe than in this country. It is considered there to be almost indispensable to the education of a gentleman or lady. One rarely meets with an English traveller who does not sketch with tolerable cleverness. A friend tells us, that upon a tour through Palestine, with a party of eight or nine, who were chiefly English, he was the only one who did not possess this valuable accomplishment. Every day were the portfolios and pencils put in requisition, and sketches made that were afterwards elaborated, and became the most precious memorials of the places they were visiting—valuable not only to friends, but particularly to the artist himself, because the attentive observation which sketching requires, daguerreotypes the impression of the object upon the mind, and makes a better journal than can be kept with pen and ink. Often did our friend regret, he said, the want of that talent which afforded so much present enjoyment, and such a store of gratification for the future. There was lately opened in London an exhibition of several hundred drawings, in water colors, executed by amateurs entirely—chiefly ladies, and military men—many of which showed a power of execution that placed them in the scale of merit beside the best efforts of professional artists. When shall we be able to display such a collection in New-York? It has often occurred to us, that if a part of the immense sums that are every year expended here by parents, in attempts to cultivate a taste for music among children who have no love for it, and who will straightway, after the teacher leaves them, forget any little skill they may acquire, should be paid for instruction in the art of sketching from Nature, a much better return would be made for the money. It is true that able masters are much more abundant in one department than the other, but whenever a disposition shall be manifested to have drawing thoroughly taught, and not made as it is often at present, a mere name to decorate a prospectus, there will be no want of most thorough and accomplished instructors.

TABLEAUX VIVANTES.—At this season, when there are so many pleasant assemblages of friends at old country-houses, an exhibition of *tableaux* is not an uncommon entertainment. If an artist is of the party he is made supreme costumer, lamp-lighter and posture-master. Otherwise this duty falls upon some gallant who has been to Rome and is presumed to know all about pictures, or some belle whose taste in ribbons is unexceptionable. The *tableaux* always give a great deal of gratification to the actors; and, when they are well arranged, to the spectators. But a successful exhibition of the sort is rare, and it frequently seems that a great deal of time and trouble has been expended to little purpose. The difficulty lies in a misconception of the object of these Living Pictures. It appears to be generally thought that they are intended as mere displays of personal beauty and grace, and the most gaudy dresses and ornaments. *Medora* is sure she shall look well in the trousers, and *Conrad* feels a secret gratification

in the prospect of the fustanella and pistols. The love of finery is terribly developed. All the ancestral brocades and paste buckles—the shining silks and satins, the gold lace, trinkets, feathers and furbelows are brought together. How often have we seen a demure little body playing the Sultana with a whole jeweler's shop on her head and a quiet gentleman enacting a Bandit in a Joseph's coat of many colors.

Now all this is a great mistake. The attempt should be to imitate pictures as nearly as possible. Therefore very few of those objects which it is difficult to copy in paint should be introduced. As the artist seeks to give relief which belongs to real scenes, so in these displays we should endeavor to give the *flatness* which belongs to pictures. This is promoted by avoiding a profuse display of ornaments that sparkle and stand out, and by using very sparingly all glittering stuffs and high colors. Every thing should be done to increase the illusion. The effect in ordinary tableaux is that of looking at wax figures in a box. It is very much improved by surrounding the recess in which the characters are arranged with a yellow or gilded picture frame that shall be lighted by the same lamps that illuminate the picture, so that it may appear to make a part of it. This assists the imagination greatly, and contributes to the idea of the flat canvas, which is all important. The most effective pictures imitated are those of the Rembrandt and Caravaggio school, in which strong contrasts of light and shadow are represented. We have seen most striking and admirable copies of this character. A great deal may be done in this way with very simple materials. A quantity of cloth of a neutral tint may be used for the staple of the costumes, and the brighter colors applied sparingly wherever they are required. No cutting or sewing is necessary. A few pins and strings are sufficient for all the tailoring and mantua-making. The oddest substances may be pressed into the service. We have heard of a broad green cabbage leaf doing excellent service as a velvet waistcoat.

The most distinguished artists and patrons of Art have not disdained these amusements. We have heard that magnificent *tableaux* were gotten up by the artists of Rome in compliment to the King of Bavaria upon one of his visits to that city. One of the finest galleries was the spot selected, and trained models were the actors. Admirable imitations were given of the most celebrated of the ancient works. Scandal says that the king was not contented with these reproductions of Raffaele, Correggio and the Caracci, but desired to have the mythological pictures of Albano and Guido portrayed with similar exactness. This was not in accordance with the Pope's notions of propriety, and a veto was put upon his royal guest's amusements. When Sir David Wilkie was in Rome he assisted in several exhibitions of *tableaux*. His biographer mentions among the subjects at Lady Westmoreland's the *Cenci* of Guido, the *Sibyl* of Guercino, an *Agrippina*, and Giorgione's *Gaston de Foix* in armor, with the lady placing the order on his breast; and at Miss Mackenzie's, Vandyck's *Cardinal Bentivoglio* and Titian's portrait of himself. It will be observed that most of these are portraits or half-length pictures, which are more closely imitated by living persons than larger works. We have seen one of Vandyck's heads copied with such exact-

ness by a young man, that several persons to whom such exhibitions were not familiar, could scarcely be persuaded that it was not paint and canvas.

ART IN BRAZIL.—A writer in a recent French journal informs us that more attention has been paid to the Fine Arts in Brazil, than we had supposed. He speaks of Oliveira, Velasquez, Valentini, Raymundo, and Leando, as having been "powerful artists, imbued with the great principles of the Spanish school." They flourished before the year 1816, at which period, one of the ministry of John VI. persuaded that sovereign to import from France a colony of artists, composed of Lebreton; Debret, an historical painter; the brothers Taunay, one a landscape painter, and the other a sculptor; Grandjean de Montigny, an architect; the brothers Ferrez, sculptors and medallists; and Pradier, an engraver. It seems that some of these persons either died or returned to France, and the enterprise nearly failed. In the year 1826, the colony of artists was reorganized by the efforts of Grandjean and Debret, and the academy of the Fine Arts, quite a remarkable edifice for Rio Janeiro, was opened in the presence of the Emperor Don Pedro I.; since then, painting has made some progress in Brazil, and especially under the present Emperor, Don Pedro II. Two reasons, however, check the rapid development of painting and sculpture in that country: one is the nakedness of the rooms, where one generally sees nothing but family portraits; and another, the small number of houses adapted to receive statuary. For some time past, there have been annual exhibitions at the Academy of the Fine Arts, which are formally opened by the Emperor, and gold medals awarded to the most meritorious artists. The majority of works exhibited are portraits. Historical subjects are rare. There are a few landscapes and works of genre. In sculpture there is generally nothing but busts displayed. The most distinguished Brazilian painter at present is M. Arango Porto Alegre, who was at one time the professor of historical painting at the academy. He is spoken of as an artist of great originality and learning. M. Lima succeeded him in the professor's chair. Mello, Mafra and Carvalho are also mentioned as men of ability. Among the French artists in Rio Janeiro, Auguste Moreau, an historical, and M. Buvelot, a landscape painter, are most distinguished. M. Barandier is noted for his skill in portraiture. In the same line is an Austrian named Krumolz, whose portraits of the royal family have been greatly admired.

The chief sculptors are De Ferrez, the professor at the Academy, and M. Petrich. In architecture the principal name is Grandjean de Montigny.

For six years past the Academy has annually dispatched a pensioner to study in Rome. Several of these pupils have already sent home proofs of excellent progress in their departments.

RETURN OF MR. LEUTZE.—It is expected that MR. LEUTZE will arrive in New York before this number of the *Bulletin* shall be published. It seems to us that his return after a career of such successful and honorable labor abroad, should be signalized by something more than a bare announcement in the newspapers. For the last

ten years he has been gaining executive power in his art as well as reputation amongst those who are the best judges of artistic merit. During this period no American painter has so successfully vindicated in Europe the right of his countrymen to claim laurels in this field. His genius is understood and appreciated there as well as at home. A sufficient proof of this, and the best that can be offered in our age, is the market value of his productions. The great publishing house of Goupil & Co., which buys the masterpieces of Delaroche, Scheffer, and other distinguished men, have lately purchased a work of the first class by Leutze, with the view of having it engraved.

A brief sketch of the life of this artist may not be unacceptable to our readers.

Emanuel Leutze was born in the year 1816 in a small town in Southern Germany. Very shortly after his birth, his father, rather from discontent at the political affairs of his country than from want, emigrated to this country and settled in Philadelphia. He died while Leutze was still young, and it was during his constant watching beside his father's sick bed that the young man formed the first distinct resolve to become a painter. He soon afterwards left home and endured a series of trials, which, as he states, were probably of more service to him than they are pleasant in the recollection. His first attempts in art were rude portraits, in which he was generally successful with the likeness. At last he ventured to undertake a picture which was little more than a reminiscence of a colored print after Westall. In his eagerness to dry the colors in order to retouch his work, it became blistered, and was spoiled. About this time he took lessons of John R. Smith, who was probably the best drawing-master we ever had in this country. With him he made decided progress, and exhibited some portraits in the "Artists' Fund" Gallery, which were commended by those whose opinion he valued. In 1837 he went to Washington to paint portraits of several statesmen which were to be engraved for publication. This proved an unsuccessful undertaking both in a pecuniary and an artistic point of view. At the end of that season he left for Virginia, and here the beauty of the scenery, the consciousness of an inability to give expression to the poetical thoughts which were thronging his fancy, and his recarious situation, "caused a feeling of dejection and want of confidence which came over him like a sickness, and lasted for many months." "At last," he states in a short autobiographical sketch that we have had the privilege of reading, "I was roused from my stupor by the kindness and encouragement of a gentleman of the neighborhood. Still in sadness and dejection, I commenced the picture of *Hagar and Ishmael in the Desert*. I found something analogous to my fate in the story. I painted them as having followed up a spent water course, in hopes of finding wherewith to quench their thirst, and sinking under the disappointment. But I neither saw nor painted the Angel of God who showed the fountain in the wilderness."

His mother's illness brought him back to Philadelphia. After his return he painted a few portraits, and a small picture of an *Indian contemplating the setting sun*. This proved to be a successful hit. It was then that he first made the acquaintance of that true lover of art, the

late Mr. Carey, who at once interested himself in his behalf, and procured for him a sufficient number of commissions to warrant his going to Europe.

He embarked with a friend late in the year 1840, and arrived at Amsterdam in January, 1841. He went at once to Düsseldorf where he was kindly received, and soon became acquainted with the principal artists. He intended to go through a regular course at the Academy, but this was so crowded that he could not then gain admission. He put himself under the charge of Lessing, who was kind enough to offer to give him lessons. Shortly after this he commenced his picture of *Columbus before the Council of Salamanca*. This work pleased both Lessing and Schadow, the Director of the Academy, who called to see it, and advised the artist to offer it to the Art Union of Düsseldorf. That Institution bought it at once, which was a circumstance very flattering to Leutze, and of great professional advantage to him.

He now determined to devote himself chiefly to historical painting. He was soon confirmed in the conviction, (he states in the memoir we have quoted) "that a thorough poetical treatment of a picture required that the anecdote should not be so much the subject as merely the means of conveying some first clear idea, which is to be the inspiration of the picture—that the artist as poet should first form the clear thought as the groundwork, and then adopt or create some anecdote from history or life, since painting can seldom or never be narrative but contemplative. Having arrived at this point I soon concluded that in history sufficient stuff could be found to express almost any idea, and determined to follow the historical branch of the Art." His next work of consequence was the *Columbus in Chains*, which was sent to the great exhibition at Brussels, and received from the King of the Belgians the medal *à vermeil* as a *recompense nationale*. This is the first work which introduced our artist to the public of this city. It arrived here in 1843, and was included in the Academy Exhibition of that year.

The American Art-Union, then the Apollo Association, forthwith purchased it for distribution, and it was allotted to Richard J. Arnold, Esq., of Providence, R. I., who still continues to be its possessor.

In June, 1843, Leutze left Düsseldorf for Munich, where he enjoyed the study of the great works of Cornelius and Kaulbach, as well as the magnificent specimens of ancient art collected by the late King of Bavaria. It was at this time that he finished his beautiful picture of *Columbus before the Queen*, which is now the property of A. M. Cozzens, Esq., of this city. He afterwards visited the Suabian Alps, where he passed nearly six months in the midst of the beautiful scenery of that region. "There," he says, "the romantic ruins of what were once free cities, with their grey walls and frowning towers, in which a few hardy, persevering burghers bade defiance to their noble oppressors, whose territories often extended to the walls and surrounded their towns, led me to think how glorious had been the course of freedom from those small isolated manifestations of the love of liberty to where it has unfolded all its splendor in the institutions of our own country. Nearly crushed and totally driven from the old world it could not be vanquished, and found a

new world for its home. This course represented itself in pictures to my mind, forming a long cycle, from the first dawning of free institutions in the middle ages, to the reformation and revolution in England, the causes of emigration, including the discovery and settlement of America, the early protestation against tyranny, to the Revolution and Declaration of Independence. With such plans I travelled through the Tyrol to Venice—a city in every way calculated to confirm these ideas. May they not always remain vague plans and ideas! If my powers are limited, or the opportunity is wanting, I will still indulge in the hope that the one will strengthen and the other occur."

He was delighted with Venice, and with Titian, Veronese and the Bellinis. "He warmed," he says, "in the sunshine of their colors." He was less pleased with Rome than it is usual to be. Its ancient history seemed too distant from him—too unconnected with the present. A chasm seemed to divide him from that time. He felt but little sympathy with the subjects generally of the works of art there, and would have enjoyed them more if he could have separated the subjects from the execution. We remember to have read of the same peculiarity in Sir David Wilkie. Leutze admired Michael Angelo, the most of all the masters. "He found," he says, "in the free genius—the originality—the disdain of all bounds—the vigor and energy he manifests every where, the reflection of his own character, so full of individuality, which would submit to neither the Pope nor Fate. His paintings seem to me like a grand presentiment of the Future, while Raphael in his sweet beauty is but a recollection of the Past, a reflection of what has been and is. Michael Angelo could not find men as he wanted them, he boldly created such." He painted in Rome *The Norsemen landing in America*, which was sent to New-York, and made a part of the Academy Exhibition of 1846, and is now the property of John Towne, Esq.

He left Rome in 1845, and returned by the way of Pisa, Genoa, Milan, and Switzerland, to Düsseldorf, in which city he soon afterwards married, and where he has ever since resided.

One of Mr. Leutze's early works, *Lucy Ashton and Ravenswood*, was distributed by the Art Union in 1843. In the year 1846 that institution caused to be engraved for its subscribers the *Parting of Sir Walter Raleigh and his Wife*, which was painted in 1843, and is now the property of Mr. Leavitt of Brooklyn. This, by the way, was the first work by Leutze that was sent by him to America, although the *Columbus* was the first that was publicly exhibited. The same society purchased and distributed in, 1848, *The Mission of the Jews to Ferdinand and Isabella*, which was allotted to Schureman Halstead, Esq., of New-York; in 1849, *The Attainder of Strafford*, which was allotted to Mr. Mercein, of Vicksburgh, Mississippi; and in 1850, *The Knight of Sayn and the Gnomes*, and a *Landscape*, which were drawn respectively by Mr. Throckmorton, of Freehold, N. J., and Mr. Doughty, of New York.

Besides the works abovementioned, the following have been painted by Leutze chiefly within the last six or seven years: *The Parting of Edwy and Elgiva*, belonging to Mr. McCall of Philadelphia. *Cromwell and his Daughter* and

John Knox preaching to Queen Mary, to Mr. Towne, of the same city: *The Court of Henry VIII.* to Mr. Leavitt of Brooklyn: *The Escape of the Puritans*, to Mr. Appleton of New York: *The Iconoclasts* and "*Forgive us our Trespasses*," to Mr. Robb of New Orleans: *The Court of Queen Elizabeth*, to Mr. Lyon of Westchester: *The Image Breaker* to Mr. Cozzens of New York: *Henry VIII and Anne Boleyn*, to Mr. Boker of New York, who has also a repetition of the *Image Breaker*: *The Capture of the Teocalli* to Mrs. Binney of Boston: *Columbus received at Barcelona*, to Mr. Furness of Philadelphia: and *The Puritan*, to Mr. Robertson of Philadelphia.

Leutze's latest and most important work, *Washington crossing the Delaware*, has just been completed. This picture measures 20 feet 4 inches in width by 12, or nearly 12 feet in height. It was commenced last Autumn, and was advancing rapidly towards completion, when, in the early part of November, the studio took fire, and it was so much injured that the artist was obliged to commence it anew. Mr. Goupil, the distinguished print publisher of Paris, visited Düsseldorf soon afterwards on purpose to see this work, and purchased it immediately on Leutze's own terms, viz., for 10,000 thalers, to be completed in the following July. We presume it is now finished, and already delivered to Mr. Goupil, who, we understand, intends to have it engraved in the highest style. We are happy to hear that this picture will be exhibited in this country, and probably arrive here at about the same time with its distinguished author.

We have often had occasion to express our opinions of Leutze's great merit as an artist. He does not attempt the highest class of subjects, nor frequently enter into the loftiest regions of the imagination. He confines himself chiefly to the representation of the warring passions of our race—the loves and hates of human beings. In this walk he has been eminently successful. In embodying the feeling of fanatical wrath and fury we have seen nothing that can be compared in power with his *Iconoclasts*. The central figure of the preacher in this picture is as great a creation, in its way, as *Macbriar*, or *Balfour of Burley*, in literature. Leutze is always full in the expression of his thought. We see many works in which a good thought is hinted at—suggested—but by him it is thoroughly embodied. The promise of the sketch is more than redeemed by the finished work—every stroke of the pencil adds to the completeness and power of the idea. His executive talent is greater, in our opinion, than that of any other American painter. His form is always vigorous, and rarely incorrect. His color is most pleasing and harmonious. There is no evidence of timidity and uncertainty in his pictures. They seem to have a certain fusion and unity, as if the effort that conceived them also fastened them immediately upon the canvas, and completed them forthwith, without any interval of retouching—any changes or corrections.

GREENOUGH THE SCULPTOR, AND HIS LAST PRODUCTION.—We find in a late number of the Home Journal the following letter written, as we conjecture from the initials, by a distinguished wood-engraver who is at present travelling in Italy. We are happy to hear that Mr. Greenough

will probably accompany his work to this country:

There is surely a natural sympathy between the air of Italy and the spirit of Art; else, why is it that the sons of genius, in whatever land they may have been born, as soon as they feel the first movements of the creative spirit within them, come up hither "as to a college in a purer air," led by some unconscious instinct to a clime in which every mental sensibility will be made more vital, and every critical taste become more refined:—where the fleet, faint dreams of fancy thicken into visions of the grand and the lovely; where every emotion becomes an inspiration, and every impulse expands into an energy; where the airiest apprehensions deepen into glorious conceptions, and conceptions kindle into lustrous forms, filled with all the divinity of beauty. Thorwaldsen owed his life to Denmark, but his immortality to Rome. Gibson and Wyatt, and Macdonald, have found in the neighbourhood of the Vatican influences more favorable to production than all the lavish patronage of wealth and praise in England could impart. Greenough, and Powers, and Crawford, and many more, drawn by a kind of spiritual patriotism, have found their way hither as to the land of their minds' best hopes and the home of their brightest enthusiasms. Italy is the pole of imaginative beauty, towards which trembles every spirit that is charged with the vital magnetism of genius.

It is delightful to our pride to see how large and how high a platform is occupied by the delegates of American ability, in the congress of talent that is always assembled in this land. At Rome, in sculpture, Crawford asserts, I think, a supremacy above the artists of all other lands; though Prussia is here represented by Steinhäuser, England by Gibson, and Italy by Tenerani. At Florence, Powers and Greenough reign superior to all rivalry; and with Rauch, of Berlin, may be considered as ranking, since the death of Thorwaldsen, as the first sculptors of the world. The first of these in his Greek Slave has succeeded in translating the highest apprehension of moral beauty into the dialect of popular sympathy; and has thus made himself known and felt among mankind as perhaps no other artist in modern times has done. Greenough, in a different style of art, less purely natural and more essentially intellectual, has risen to an excellence fully equal to his countryman. But his merit is of a nature not to be instantly and entirely recognized by the general sense, for all its force does not act upon the simple and common sensibilities. It is of that more profound, complex and significant kind, which is interpreted by the mind as much as by the taste, and which rests for its full appreciation upon earnest reflection. The fame of such artists establishes itself slowly, but wins at last the highest and most enduring position. Such in poetry was Milton, and such in everything was Michael Angelo.

It would be unjust and untrue to say that Greenough belongs to the school of Michael Angelo. No man ever undertook to imitate or follow that extraordinary person, without falling into extravagance and caricature. The works of Greenough exhibit not a trace of the manner of Michel Angelo—so peculiar and so pervading. The manner of the American sculptor is native, original, and genuine; copying no preceding school; strong, and marked, and rich enough to establish a school for future times. But in the mental characteristics of his genius he more nearly copies the sublime old Florentine, than any one who has appeared since his day. The grand and distinguishing quality of all the productions of Michael Angelo is—thought—a vast and deep, and mighty action of the mind. The Lorenzo de' Medici, in the sepulchral chapel at Florence, and the Moses at St. Pietro in Vincoli, in Rome, are the two most sublime creations of the hand of man. Their greatness consists not in what they show to the eye, but in what they symbolize to the intelligence. That which chiefly impresses us, and in which lies their spe-

cial and transcendent excellence, is not the perfection of the anatomy, the material grandeur of their forms and attitudes, the natural dignity of their expression—admirable, unrivallable as all of these are. It is rather the mental action of the figures—the inner and intense spirit which flames forth from them, and envelopes them in the ray of superior glory, that eclipses all formal excellence, which arrests and awes our attention. Absorbed into sympathy with the moral emotions indicated by the figures, we contemplate and muse rather than gaze; and in the moment that we apprehend and feel all the full significance of the design, the palpable marble has almost faded from before our meditative vision. In one of them we behold the greatest statesman of his age, seated wrapped in the cares of empire, pondering in lonely gloom upon the mighty concerns of arms, and arts, and laws; and impressed—magnetized, as it were—by “the power of thought, the magic of the mind,” we almost stay our breath, for fear of disturbing the reverie of the philosophic sovereign. In the other, we are in the presence of the great ambassador of God’s law to man, from whom has just passed away the overshadowing glory of the infinite—his frame yet dilated with the possessing energy of the infinite, his features yet luminous with the divine presence. Not only is the kindled soul of the prophet laid bare before us, but the lingering terrors of the departed God, yet irradiating the marble, represent even Jehovah to our hearts.

Greenough’s studio now contains a colossal group, into which he has packed the thought and toil of twenty years; and I think that it will prove a safe investment of his highest hopes of fame. You may remember that Congress, in the administration either of General Jackson, or of Mr. Van Buren, gave two orders for groups for the sides of the great staircase of the capitol. One was conferred upon Persico, and the other upon Greenough. Persico executed his task hastily, and received the appointed sum for the labor of a year or two. Greenough proceeded in a very different spirit. Jealous of his own and his country’s fame, but indifferent to considerations of profit, he determined to repay the confidence of the nation with the fruit of the best years of his life. From the hour that the order was received, up to the present moment, this great theme has occupied, almost exclusively, his time, his mind, his hand. A determination thus unmercenary is the best security for a true and right spirit of art. Such conduct will command the public confidence and respect, as well for the man as for the artist. He may rest with pride from his labors, who, after reviewing, amending, retouching his work, with all the possibilities of renewed suggestion, through protracted years of effort, is at last conscious that he has given the utmost product of his abilities. I ought to add in this connection, that Mr. Greenough, in his personal qualities, is a truly dignified and respectable character; more anxious to secure his own self-respect than to advance his fortune; and as elevated and honorable in his feeling as he is courteous and high-bred in manner.

The group represents an American hunter, in the act of seizing an Indian who was about to towahawk a mother and her infant. The white man has approached the savage from behind, and, having seized him by the arms, and pressed him with bending knees to the ground, stands frowning above his subjugated foe, who, with his head thrown back, gazes upward at his conqueror with surprise and terror. At the feet of the pair, a woman, pressing her babe to her bosom, sinks in alarm and agony. The thought embodied in the action of the group, and immediately communicated to every spectator, is the natural and necessary superiority of the Anglo-Saxon to the Indian. It typifies the settlement of the American continent, and the respective destinies of the two races who here come into collision. You see the exposure and suffering of the female emigrant—the ferocious and destructive instinct of the savage, and his easy

subjugation under the superior manhood of the new colonist. The impression of absolute and inevitable mastery on the part of the latter, which is conveyed by the relative attitudes of the opponents, is the one leading sentiment which strikes the observer in an instant. The figure of the hunter is about nine feet in height, and thoroughly vigorous and athletic. He wears a hunting frock and cap. His attitude and expression, though stern, earnest and concentrated, are calm, self-controlled and majestic. His features present, perhaps the noblest type of native manliness that ever issued from the imagination of the sculptor. They are thoroughly national. They exhibit not merely the great peculiarities of the Anglo-Saxon race, but are marked by all those characteristics, not easy to define, but impossible to mistake, which constitute the distinction between our own countrymen and the English. You would say at once, “this person is unmistakably a native American.” And never can the inherent grandeur of that character be more worthily embodied. He whose destiny is to convert forests into cities; who conquers only to liberate, enlighten, and elevate; who presents himself alike at the defiles of lonely wildernesses and the gates of degraded nations, as the representative and legate of laws, and polity, and morals; he, the type of your own glorious nation, stands before you. His countenance is indignant, yet dignified; ablaze with energy, yet unperturbed; though it looks frowningly, yet something of sorrow mingles in its anger; there is nothing vindictive or resentful in it; the cloud of passion has passed from the surface of that mirror of high thoughts and heroic feelings, and the severity of its rebuking force is a shade saddened and softened by the melancholy thought of the necessary extinction of the poor savage, whose nature is irreconcilable with society. Though the features are not at all a reproduction of Washington’s, there is a sublime Washingtonianism of sentiment and character in the figure. It is just the attitude and head that the youthful Washington would have presented, had he been called upon to act in such a scene during one of his wanderings in the forests of Virginia. The freedom, firmness, ease, natural grace and inherent force of this magnificent form, are those of one conscious of an irresistible ascendant—too proud to feel triumph in prevailing over such a foe—too gentle not to contemplate with regret the necessary extirpation even of the treacherous and malignant. The hopeless, powerless inferiority into which the Indian has sunk in the hands of the hunter, appears to be the result, not of any effort in the latter, but of the action and movements of the victim; he seems to have writhed and twisted himself into subjection—and such is the mutual position of the parties, that the more the Indian struggles and exerts himself, the more completely will he work himself under the power of his controller. The physical—or, to use a favorite word of the day, the ethnological—distinctions of the two races are finely and accurately marked, not only in the heads but in the limbs. The artist has obviously been familiarly acquainted with Indian habits, and has studied their peculiarities with care. The different conformation of limbs, which produces suppleness in one case, and force in the other, is delicately but decidedly manifested; and you see the contrast between the softer and more rounded sinew of the red man, and the sharper muscle and steel-like lines of the tendon of the white man. The head of the Indian combines, in ideal truth, every great and characteristic lineament that may be seen on the walls of Catlin’s Gallery of Chiefs; but even if the heads were concealed or struck off, an eye acquainted with the peculiarities of the Indian figure, would immediately discriminate the races to which the two belong.

The composition, alone, of the group, would raise the work into the first rank of great productions in art. It recalls those complicated yet distinct arrangements of the figure—that combination of variety in the lines with unity in the

effect—which are the great source of power in Ruben’s pictures. The action of each person is in every particular modified by the others; each is necessarily to be viewed in connection with the others; so that the outlines of the whole, viewed together, form a single and highly beautiful shape. Survey this work from the front or from either side, and you have so many different, but harmonious and effective combinations. It is in this you appreciate the power of imagination, the scientific knowledge, and the prolonged and thorough study, which are illustrated in the group. You see that in the genial air of Florence, the author has breathed the strong inspiration of Michael Angelo and John of Bologna, whose works form the especial glory of that capital; and has made himself one of the three great masters of a style essentially modern, which joins the complexity and action of painting with the grandeur and simplicity of statuary. It is a marble which invites a profound and renewed examination; and which, the more it is scrutinized, will the more exalt the merit of the sculptor. Placed at the top of the staircase of the capitol, it will be seen to the greatest advantage.

The sculpture which merely reproduces the qualities of the antique school, however perfectly, must be in its nature purely imitative and parasitical; because the moral and mental conditions from which ancient sculpture sprang, cannot be genuine in the breast of any modern person. If sculpture is a branch of art which is to flourish in these days, it must be according to a school modern in its pervading characteristics. Modern taste, like modern civilization, is complex, in comparison with the Greek. It has evolved, as its most characteristic monuments, the multitudinous harmonies of Gothic architecture, and the endless richness of Italian painting. If there is to be a Christian sculpture, it must rely upon action and sentiment, and not merely upon form. In attempting to solve this difficult problem, Bernini and Canova, both, notwithstanding their temporary popularity have effectually failed from inability to distinguish what were the local and accidental peculiarities of the antique manner, from what were the unchangeable laws of art. Neither of them understood the fundamental and mysterious law of *Repose* in art. Action is a condition by no means unfamiliar to the Grecian chisel; but it is always united with repose, which is the one vital organizing element of plastic art. That repose seems to consist in this—that though action may be represented, it must be by showing that action as just past and ceasing; the moment of time chosen must be that in which all effort and change are over, and continuousness of state has begun—a state in which the moment succeeding the one exhibited will find the figures in the same attitude in which they are at the time they are seen, and will not find them thrown into a different condition. Canova’s *Dancing Venus* and *Hebe* are in such constrained, not to say impossible attitudes, that if they ever got there, it is certain that they could not remain there more than an instant. Bernini’s figure seems to be caught in the middle of a tornado. Both of these eminent artists violated an indispensable requirement of the imagination. Michael Angelo, and his great pupil who poised the flying *Mercury* in mid-air, were ever rigorously and exquisitely obedient to this principle. The same eminent instinct of art is exhibited in the group which we are contemplating. The countenances, attitudes and character of the figures are wholly modern—natural and American. But their treatment is according to methods taught by the ancients, but founded in truth. The artist has chosen that point of time when a highly excited scene is suddenly brought to its terminating crisis. Emotion and repose are united and harmonized. All the moral agitation which the imagination requires for its gratification is reflected from the group; while that mental uncertainty which distresses and perplexes is removed. The work in this particular indicates a consummate master of art.

Grand and beautiful as are the outlines which we view—elegant as are the combinations which the eye momentarily unfolds from the multitudinous relations of the parts of this great production—the *idea* which is symbolized in the composition is yet more powerful than all the effects of form. It is in this power of speaking to the mind yet more earnestly than he delights the eye—of indicating yet more than is exhibited—of revealing a matter without displaying it—of representing something that is not in the marble—of enchanting the outward organ in order to captivate more entirely the inward faculty—nay, of reaching the mind by a direct appeal, without employing the medium of the eye—that the greatest capacity of creative genius consists. It is what is chiefly wanting in modern works. I find it inexhaustibly in the antique statues. They appeal altogether to the imagination, and set one at once to thinking. I find it copiously in Michael Angelo, whom, therefore, I consider as constituting a school in himself, not unmeet to be set beside the ancient; and in recent times, I find it in none more largely or delightfully than in Greenough. The present work, I predict, will win all voices and unite all orders in its praise. The popular taste will appreciate it as a resplendent exhibition of a grand dramatic incident; and more curious critics will find it full of secondary and reflective meaning.

The work is so nearly finished that it will probably be ready to embark early in autumn, and may arrive in America by October. I sincerely hope that an arrangement will be made to secure its being exhibited in the Atlantic cities before it goes to Washington. It ought to be seen by all Americans, and comparatively few will see it at the Capitol. J. A.

MOVEMENTS OF ARTISTS.—We have spoken elsewhere of the anticipated return of GREENOUGH and LEUTZE to America with the great works to which they have committed their artistic fame with future generations. To their names we may add that of HEALY, who, we are informed by the public journals, has already arrived in Boston, bringing the large picture upon which he has been employed for many months past—*Webster replying to Hayne*. It is said that this will be exhibited in Boston, and we hope we shall have an opportunity of seeing it here. POWELL also is expected shortly to arrive in New York, and to bring with him the painting he has been executing for the capitol—*The Discovery of the Mississippi by De Soto*. The return of these gentlemen and the public exhibition of their works will make the approaching season a memorable one in our Art annals.

HUNTINGTON has taken a studio in London, where, we believe, he intends to remain during the greater part of the time he stays abroad. He has commissions to paint the portraits of several celebrated individuals; among others, the Earl of Carlisle, the Archbishop of Canterbury, Mr. Thackeray, Sir Charles Eastlake and Mr. Ruskin. He has commenced the President and Lord Carlisle, which are to be half lengths, "Bishop's" size—the latter in the scarlet and ermine robes of a peer. We understand he has received the kindest attentions from his distinguished sitters, and already enjoyed opportunities of friendly intercourse with the principal artists. They will seek long before they find a more frank and genial spirit and more sterling enthusiasm in his profession than their guest possesses. Huntington took with him the *Christiana*, which he is retouching.

GRAY is also in London, and intends to return about the first of October.

DUGGAN writes from the same city under

date of the 17th of July, in the best of spirits. He says, "You will see the *Theseus* and *Lisius* marching into New York in all their crumbling grandeur presently." He speaks of the delight with which he has been studying the Ellsmere and Sheepshanks collections.

WOODVILLE has sailed for Europe after a visit of a few weeks in this country. He will remain, we understand, in London for the present.

The artists are generally still enjoying their vacation rambles. Very few of them have returned to their studios. ELLIOTT, who was to have gone to Marshfield to paint Mr. Webster, has not yet had an opportunity of attempting that head so well worthy of his powerful pencil. BROWN, the sculptor, has had the fishing-rod in his hand of late more frequently than the modelling tool. His large bas-relief for the Messrs. Appleton is being cast in bronze at Springfield. Three unsuccessful attempts have already been made there and here to reproduce it in metal. Those who have charge of the work do not despair, and another casting will shortly be undertaken. We hope to see it raised to its place in Broadway before the close of the next month. PALMER has received from the Art-Union a commission to execute the bas-relief of *Night*, a pendant to the *Morning*, which attracted so much attention last year.

DR. JARVIS'S PAINTINGS.—We understand it is the intention of the representatives of the late Rev. Samuel F. Jarvis, of Middletown, Conn., to dispose of his collection of pictures by auction in this city in the course of the autumn. We have not yet had an opportunity of seeing these pictures, but we are informed they are entitled to far more attention than most of the paintings which are offered here as works of the old masters. They were formerly the property of Monsignore Capece Latro, Archbishop of Taranto, in Italy, at whose death, we believe, through some previous arrangement they passed into the hands of Dr. Jarvis. Some of our readers may remember that they were exhibited at the Dispensary in White street, in the year 1835, for the benefit of that institution. The catalogue of that exhibition contained eighty-two works, all, or the greater part of which, we suppose, are to be included in the proposed sale. Among them we find copies of Raffaele's *Frescoes* in the Vatican made previous to their injury by the Neapolitan army in 1798, and works ascribed to Giulio Romano, Pierino de la Vaga, Polidoro, Caravaggio, Raffaele Mengs, Batoni, Spagnoletto, Salvator Rosa, Rubens and others. Some of these paintings, it is stated, were presented to the Archbishop by noblemen in Italy whose position gave them ample means of judging of the authenticity of the works, while it also precludes the idea of any deception having been attempted by them towards the Archbishop.

FOREIGN ART AND ARTISTS.

M. DAGUERRE.—We are indebted to the London News for the following:—

LOUIS JACQUES MAUDE DAGUERRE, whose name is forever associated with the Photographic process, of which he was the discoverer, died on the 10th instant, in Paris, in the sixty-second year of his age.

Daguerre was favorably known to the world before the announcement of his discovery of the Daguerreotype. His attempts to improve panoramic painting, and the production of dioramic effects, were crowned with the most eminent

success. The following pictures attracted much attention at the time of their exhibition:—"The Midnight Mass," "Land-slip in the Valley of Gordan," "The Temple of Solomon," and the "Cathedral of Sainte Marie de Montreal." In these, the alternate effects of night and day—of storm and sunshine—were beautifully produced. To these effects of light were added others, arising from the decomposition of form, by means of which, for example, in the "Midnight Mass," figures appeared where the spectators had just beheld seats, altars, &c.; or, again, as in "The Valley of Gordan," in which rocks tumbling from the mountains replaced the prospect of a smiling valley. The methods adopted in these pictures were published at the same time with the process of the Daguerreotype, by order of the French Government, who awarded an annual pension of 10,000 francs to Daguerre and M. Niepce, jun., whose father had contributed towards the discovery of the Daguerreotype.

It would appear that Daguerre was led to make some experiments on the chemical changes produced by the solar radiations, with the hope of being enabled to apply the curious phenomena to the production of peculiar effects in his dioramic paintings. As the question of the real part taken by Daguerre, in the process to which he has given his name, has been from time to time discussed, and sometimes to his disadvantage, it appears important that the position should be directly determined.

In 1802, Wedgwood, of Etruria, the celebrated potter, made the first recorded experiments in photography; and these, with some additional ones by Sir Humphrey Davy, were published in the journals of the Royal Institution.

In 1814, Mr. Joseph Nicephore Niepce was engaged in experiments to determine the possibility of fixing the images obtained in the camera obscura; but there does not appear any evidence of publication of any kind previously to 1827, when Niepce was in England, residing at Kew. He then wrote several letters to Mr. Bauer, the celebrated microscope observer, which are preserved and printed in Hunt's "Researches on Light;" he also sent specimens of results obtained to the Royal Society, and furnished some to the cabinets of the curious, a few of which are yet in existence. These were pictures on metallic plates covered with a fine film of resin.

In 1824 Daguerre commenced his researches, starting from that point at which Wedgwood left the process. He soon abandoned the employment of the nitrate and chloride of silver, and proceeded with his inquiry—using plates of metal and glass to receive his sensitive coatings.

In 1829 M. Vincent Chevalier brought Niepce and Daguerre together, when they entered into partnership to prosecute the subject in common.

For a long time they appear to have used the resinous surfaces only, when the contrast between the resin and the metal plates not being sufficiently great to give a good picture, endeavors were made to blacken that part of the plate from which the resin was removed in the process of *heliography* (sun-drawing), as it was most happily called. Amongst other materials, iodine was employed; and Daguerre certainly was the first to notice the property possessed by the iodine coating of changing under the influence of the sun's rays.

It is established, that, although both Niepce and Daguerre used iodine, the latter alone employed it with any degree of success, and the discovery of the use of mercurial vapor to produce the positive image clearly belongs to Daguerre. In January, 1839, the Daguerreotype pictures were first shown to the scientific and artistic public of Paris. The sensation they created was great, and the highest hopes of its utility was entertained.

On the 15th June, M. Duchatel, Minister of the Interior, presented a bill to the Chamber of Deputies relative to the purchase of the process of M. Daguerre, for fixing the images of the camera. A commission appointed by the Cham-

ber, consisting of Arago, Etienne, Carl, Vatout, de Beaumont, Tournorer, Lelessert (Frangois), Combarel de Leyval, and Vitet, made their report on the 3d of July, and a special commission was appointed by the Chamber of Peers, composed of the following peers:—Barons Athalm, Besson, Gay Lussac, the Marquis de Laplace, Vicomte Siméon, Baron Thénard, and the Comte de Noé, who reported favorably on the 30th July, 1839, and recommended unanimously that the "bill be adopted simply and without alteration."

On the 19th of August the secret was for the first time publicly announced in the Institute of M. Arago, the English patent having been completed a few days before, in open defence and contradiction of the statement of M. Duchatel to the Chamber of Deputies, who used these words, "Unfortunately for the authors of this beautiful discovery, it is impossible for them to bring their labor into the market, and thus indemnify themselves for the sacrifices incurred, by so many attempts so long fruitless. This invention does not admit of being secured by patent." In conclusion, the Minister of the Interior said, "You will concur in a sentiment which has already awakened universal sympathy; you will never suffer us to leave to foreign nations the glory of endowing the world of science and of art with one of the most wonderful discoveries that honor our native land."

Daguerre never did much towards the improvement of his process. The high degree of sensibility which has been attained has been due to the experiments of others, principally Englishmen. But this sensibility is now far exceeded by Mr. Fox Talbot, by his preparation of glass plates, which are susceptible of receiving absolutely instantaneous impressions.

M. Daguerre was a member of the French Academy of Fine Arts, of the Academy of St. Luke; and many of his pictures are highly valued by his countrymen.

EXHIBITION OF THE WORKS OF ART OF ALL NATIONS AT BRUSSELS.—This was to have been opened on the 15th of August. Among those who are to send works we hear the following: From Rome, Podesti; from Piedmont, Larenzone; from Berlin, Messrs. Begas, Steinbruck, Mandel, Steffen, Wichman; from Dresden, Messrs. Bendemann, Hubner, Steinla and Burchner; from Munich, Messrs. Vermeesch, Metz, J. Lange, Stange, Zwinger, Bade, Sleich, Zimmermann, Heinlein, Voltz and Steffan (unfortunately neither Cornelius nor Kaulbach will exhibit); from Vienna, Messrs. Führig and Waldmüller; from Düsseldorf, Messrs. Schadow, Lessing, Kohler, Hasenclever, Hildebrandt, Sohn, Tiedeman, Kamphausen, Achenbach, Schirmer, Gude, Boser, Meyer, Happel, Hengsbach, Hilgers, C. Hubner, Klein, Jaussen, De Kalkreuth, Leu, Rauch, Quentelle, Buvinier and Lindiar; from Frankfurt, Messrs. Veit, Steinle, Reiffenstein, Becker, Morgenstern, Pose, Lauenitz; from Holland, Messrs. Waldorp, Kruze-man, Vauthore, Pinneman, Verveer and others; from France, Leon Coignet, Fleury, Gudín, Decaisne, De Bay, Biard, Boulanger, Courbet, (who sends his *Burial at Ornans*), Muller, (who sends his *Summons of the Condemned*), Meissonnier, Rousseau, Decamps, Roqueplan, Troyon, Bodemer, Delaroche, Ary Scheffer, Rosa Bonheur and many others. Four of the principal English artists will exhibit. Landseer is not of the number. There will also be one picture from Denmark, and two from the United States. We are not informed by whom the latter are contributed. We would forego for a little time the pleasure of seeing Leutze's *Washington* if it could be exhibited in Brussels.

A new Hall has been erected for this exhibition, which fills the entire court of the Palace of Industry. The internal decoration is very simple. The walls are painted of a reddish gray. It has been decided also to buy a certain number of the works of Art that are to be exhibited for the purpose of distribution after the manner of the Art-Union. The shares in this are offered at 10 francs.

THE LUXEMBOURG GALLERY.—A writer in the *Artiste* is urging the remodelling of the Luxembourg Gallery, which, it will be remembered, was established to display the progress of modern French art, while the Louvre is devoted to that of past times. He compliments the Director of the Galleries for his success in the restorations and improvements of the latter Museum, and says, that as he has succeeded so well in reviving the dead, he should now attempt to give some life to the living. The Luxembourg collection, according to the catalogue of 1847, contains 192 objects, viz:—149 paintings, 26 original statues, and 17 busts, marbles, and bronzes, after the antique. The works are the productions of 119 artists. The only contemporary names of importance that figure there, are Aligny, Clément Boulanger, Cogniet, Couture, Delacroix, Delaroche, Deveria, Gleyre, Ingres, Robert Fleury, and Ary Scheffer; and these are represented by inferior works. The writer recommends the addition of better specimens of these artists; and also pictures by Decamps, Marilhat, Rousseau, Dupré, Jadin, Isabey, François, Leleux, Meissonnier, Diaz, Corot, Flandrin, Amaury Duval, Rosa Bonheur, Troyon, Chasseriau and Gerome. He thinks that sculpture should be more largely exhibited; and in addition to the works of Dantan, Duret, Jouffroy, Jaléy, Dumont, Lemaire, Rude, and Pradier, who alone, of all contemporary sculptors, are represented at the Luxembourg, there should also be placed there something from the hands of Preault, Fremiet, Pascal, Clesinger, Maindron, Daumas, Barye, David, Feuchère, Ottin, and Cavellier. We hear that a gallery for Engravings is about to be added to the Luxembourg.

PORTRAIT STATUES.—It seems that a greater number of portrait statues have been lately erected, or are now in process of completion in Europe, than were ever known there since the days of ancient Greece. Two colossal works, in honor of Gustavus Adolphus and the Swedish poet, Tegner, have been cast at Munich, after models by Schwanthaler, and are intended to adorn the city of Stockholm. The statue of Jean Hachette has lately been inaugurated with great pomp at Beauvais, in France: that of Froissart at Valenciennes; that of Nicholas Poussin at Andelys; that of Poisson at Pithivers; that of General Blaumont at Gisors; and that of Gresset, the poet, at Amiens. One of General Marceau, in bronze, is to be erected at Chartres. We have described, in a previous number, the superb work by Rauch, in honor of Frederick the Great, erected a month or two since at Berlin. A friend who has just returned from Europe, where he has inspected all the principal public monuments, speaks of it as by far the grandest production in the world, in its department. A colossal equestrian statue, in bronze, of King Frederick William III., has just been finished by M. Kiss, for Königsberg.

In England, the Peel testimonials are occupying the attention of the artists. In the city of London, after a competition, which does not seem to have been conducted in a satisfactory manner to those engaged in it, the choice of the Committee fell on Mr. Behnes. Mr. Bailey and Mr. Behnes have nearly completed their respective models for Bury and Leeds. The former, indeed, has been exhibited. It is ten feet in height, and is intended to be cast in bronze. Mr. Bailey has selected the modern costume. "Here he stands," says the *Athenæum*, "with his huge breadth of waistcoat and his body, coat, in that act of addressing assemblies, by which he ruled the minds of his countrymen so long." Mr. Wordsworth, the Poet, is also to have a statue, and Mr. Thrupp is the successful competitor for it. Tenerani, at Rome, has lately finished one of Bolivar; and Steinhauser is about completing his two in honor of Hahne-mann and Goethe.

THE FRESCOES OF CORNELIUS.—It is stated that the Belgian Academy of Arts have dispatched an especial messenger to Peter Cornelius, with the request that he exhibit his cartoons for the Campo Santo, Berlin, at the forthcoming Art-Show of all nations at Brussels. The Academy especially urged the great influence these designs would exercise on the *Art-culture* of the large number of spectators expected on that occasion. The master, however, hesitates trusting the works of ten years' labor to the chances of such a transfer. These cartoons fill already the spaces of two large saloons, and will yet require the whole life exertion of the sublime artist. The German press states, on this occasion, that it was these cartoons which induced Cornelius to forego the liberal offer of the British Government relating to the decoration of the New Houses of Parliament, for the sake of devoting himself to the service of the land of his birth.

It will be remembered, that these frescoes are intended for the Royal cemetery that will be erected near the Cathedral of Berlin. Its four walls have a length of 180 feet each. On the first and second are represented the life and deeds of the Saviour, on the third those of the Apostles—their speaking with the tongues of the Spirit. The fourth wall is destined for the myth of futurity. Each wall will have five principal paintings, above each an appropriate medallion. Beneath the great pictures runs a frieze, representing the works of Christian charity. Of the five paintings of each wall, that in the middle is the principal one, those on the sides representing a figure or group of a more plastic character. Drawings from many of these cartoons have been published in Germany; and we had the gratification of seeing a copy of the work a few months since at Mr. Ridner's, 497 Broadway.

DELAROCHE IN GERMANY.—The exhibition at Vienna of Delaroche's painting of *Napoleon at Fontainebleau* appears to have been remarkably successful. It is stated that more than 150,000 persons had visited it, and the total receipts amounted to 25,000 francs. The Austrian Society of the Fine Arts, in a communication on the subject, say, that this work has changed the opinions of the German public, as well as artists, in respect to the French school.

MINOR ART ITEMS.—The London journals speak in commendatory terms of the Museum

of M. HERTZ, lately opened there, containing specimens of antique Art from Assyria, Babylon, Egypt, Greece, Etruria, Rome, &c. The Art Journal says, "the American Government is said to be in treaty for this collection, as a nucleus for a museum of antiquities at New York."

—The Art-Union of London having invited a competition to produce the best statuette for two premiums of £100 and £50, about fifty models have been sent in, which are now exhibiting at the Crystal Palace. The choice of the Council has fallen upon Mr. Armstead's *Satan Punished in his Moment of Supposed Triumph*, for the first prize, and Mr. Lawlor's *Solitude* for the second. The works exhibited, it is stated, are generally of an inferior character.

—The last (August) number of the Art Journal contains a long apologetical article upon the contributions of the United States to the Great Exhibition. It shows the reasons why a greater number of objects were not sent, the departments in which a better show might have been made, and the merits of such articles as are actually exhibited.

—The same journal publishes an instructive paper upon the proper mode of lighting picture and sculpture galleries, and recommends, as models of imitation, the arrangements at Versailles, and the Glyptothek at Munich.

saillies, in addition to the large sky-light, the coved ceiling of the room or gallery is made on framing of great strength, and the whole of the flat or horizontal part is filled with obscured glass, set in metal framing. We remember that this was the plan proposed by the late Robert Carey Long for the new Art-Union Gallery.

—Mr. Roberts, Mr. Haghe, and Mr. Nash have undertaken to make fifty highly-finished drawings of the more striking portions of the Crystal Palace, which are to be lithographed and published. The great abilities of these architectural painters ensure success to the undertaking.

Benjamin West's picture of *Penn's Treaty with the Indians*, was sold last July in London for £441. It was at the sale of the gallery of Mr. Penn, of Stoke Pogeis—a relative, we presume, of the great Quaker.

—The Chancellor of the Exchequer has announced the determination of the British Government to remove the national pictures from Trafalgar square. It seems the Government have two several sites in view.

—The Fine Arts Commissioners in England have authorized Messrs. E. H. Ward and A. L. E. to execute each a series of eight oil pictures, illustrative of scenes in our national history adapted to the respective style of these artists and of the periods which they usually

select. They have also commissioned Messrs. Armitage, Watts, Cave Thomas, and Stanley, to make preparations for a series of frescoes. All these works are intended for the new Palace at Westminster.

—They are engaged at the Gobelins, in Paris, in the reproduction of Raphael's *Farnesina* in tapestry. This has been in course of execution for eighteen months, and they hope to complete it before the close of the year.

AFFAIRS OF THE ASSOCIATION.

DISTRIBUTION OF THE PRINTS OF 1850.

The members of 1850 are informed that prints from the large engraving of *Anne Page*, and copies of the first number of *The Gallery of American Art*, containing the five smaller engravings, are now ready for delivery to all the members for 1850 who have not yet been supplied.

THE AUTUMN EXHIBITION OF THE ART-UNION.

The autumn exhibition of the Art-Union will probably be opened sometime in the course of the present month. Due notice will be given in the newspapers. The galleries will contain a large number of works purchased by the institution, but not yet placed upon its catalogue, and also several works that will be sent by friends of art for the purposes of the Exhibition.

A LIST OF MEMBERS OF THE AMERICAN ART-UNION FOR THE YEAR 1851.

NOTE.—The whole number of members whose names have been registered prior to the 27th day of Aug., 1851, is 5,806. The total number at the corresponding period last year was 5,992. The publication of the remaining names, with such others as may be received, will be continued in the succeeding numbers of the Bulletin.)

5177 H. P. Ransom	5248 J. E. Benton	5319 John Dillon	5389 William McGrorty	5460 John C. Ham.	5529 Mrs. Elizabeth H. Jones	5598 E. Yulee
5178 John McAmbley	5249 John Van Schaack	5320 James L. Platt	5390 D. V. Williams	5461 Sam. T. Lamb	5530 Mrs. Caroline A. Sehon	5600 Edward M. Clark
5179 J. H. Wingfield	5250 John H. Reynolds	5321 Thaddeus Hatt, J.	5391 Charles Williams	5462 Samuel T. Lamb	5531 N. E. Jenness	5601 John A. Throckmorton
5180 F. T. Mitchell	5251 Charles Whiting	5322 Mrs. C. S. Payne	5392 Isidore Hockstadter	5463 Edward Lamb	5532 John Bacon	5602 William H. Winter
5181 David Parriah	5252 Master Samuel H. Friess	5323 Francis H. Rankin	5393 William A. Miller	5464 William D. Lamb	5533 Dr. T. L. Caldwell	5603 W. D. Corne
5182 Mrs. E. B. W. Graves	5253 George M. Giger	5324 Benjamin Geroux	5394 Renfen F. Green	5465 George P. Briggs	5534 W. J. McGonigale	5604 Henry Cook
5183 Solomon E. Jones	5254 James M. Tower	5325 William Lowe	5395 William C. Skinner	5466 "Lillian" C. Skinner	5535 J. M. Robinson	5605 A. J. Fleming
5184 William Atkinson	5255 Frederick Allen	5326 Miss Nancy Bloomfield	5396 Jacob Cram	5467 Thomas Pearson, Jr.	5536 Thomas A. Haley	5606 Robert W. Wheat
5185 Charles Bell	5256 D. R. Williams	5327 I. W. Brown	5397 Mrs. Cook	5468 Aaron P. Hughes	5537 W. A. Richardson	5607 Dennis R. Blacklock
5186 Josiah Bates	5257 A. J. Alexander	5328 J. G. Sprague	5398 William F. Vail	5469 David Baldwin	5538 Dr. J. B. Flint	5608 D. B. Smith
5187 Edward Huth	5258 William H. Gedde	5329 George F. Sprague	5399 William Short	5470 Col. Charles K. Whitely	5539 William H. Blake	5609 R. Zimmerman
5188 W. F. Etherington	5259 F. G. Gedde	5330 George E. Ferris	5400 Walter C. Quintard	5471 A. W. Perot	5540 Theodore P. Pease	5610 James McKenzie
5189 Joseph Wrigley	5260 Samuel L. Walker	5331 Field Dunbar	5401 Royal Phelps	5472 N. Baskome	5541 Joseph Osborne Procter	5611 Henry L. Stuart
5190 John Tattersfield	5261 C. B. Sandford	5332 William Cannon	5402 John B. Whitman	5473 S. P. Watson	5542 William G. Creamer	5612 William K. Masters
5191 John Sheard	5262 C. W. Stewart	5333 F. B. Coleman	5403 A. W. Hollister	5474 I. B. Heyl	5543 F. R. Palmer	5613 Eliza W. Kincheole
5192 Joseph Sheard	5263 Alfred S. Kennedy	5334 Mrs. Mary A. Rader	5404 Silas M. Stillwell	5475 T. B. James	5544 J. M. Lee	5614 W. G. Casanova
5193 Edward J. Richardson	5264 James B. Jones	5335 Miss Sarah Walton	5405 James R. Taylor	5476 W. L. Ring	5545 Sanderlin Robert	5615 Daniel F. Lee
5194 Richard Menden	5265 James L. Henderson	5336 Mrs. Emily S. Trail	5406 George G. Gault	5477 Daniel Denny	5546 Miss Mary E. Ellsworth	5616 Mason C. Hill
5195 John Grason	5266 C. W. Chynow	5337 Edward Johnson	5407 John Z. Westervelt	5478 Thomas T. Saunders	5547 C. D. Meuder	5617 H. E. Gillian
5196 John H. Rea	5267 H. A. Laird	5338 Samuel A. Miles	5408 George B. Waldron	5479 Hon. John B. Alley	5548 Charles Stetson	5618 Isaac A. Clark
5197 J. Morton Saunders	5268 J. D. Patch	5339 Jason Clark	5409 Thomas Woodward	5480 William H. Wherrett	5549 Mrs. R. R. Stetson	5619 Prof. J. B. Lyman
5198 William A. Wisong	5269 E. W. Page	5340 "Higgins Club"	5410 F. B. Williams	5481 Nicholas Sanderlin	5550 F. Preston Wellford	5620 William W. Patterson
5199 William T. McDermott	5270 George Thompson	5341 Mrs. Lucy Baldwin	5411 Mrs. Thomas P. Cooper	5482 Samuel E. Corey	5551 George A. Moore	5621 J. B. Kendall
5200 William W. Clark	5271 Francis Scott	5342 George W. Howard	5412 James W. Selleck	5483 John C. Feigler	5552 John C. Feigler	5622 J. W. Champlin
5201 John Macataviah	5272 Franklin Gerard	5343 Rodney R. Brooks	5413 W. O. Jenks	5484 R. C. Gould	5553 Thomas Sherlock	5623 William L. Cortelyou
5202 Louis L. Long	5273 William Clark	5344 P. G. Harris	5414 Charles W. Willets	5485 Capt. T. R. McConnell	5554 William Joshua Barney	5624 Robert Sears
5203 James L. Parr	5274 Mrs. John M. Haight	5345 Edwin S. Tarr	5415 Lydia L. Jones	5486 Lieut. Edward Russell, U. S. A.	5555 George W. Starr	5625 Isaac Smith, M. D.
5204 William C. How	5275 R. D. Kent	5346 Edwin S. Tarr	5416 E. A. Vanduoff	[S. A.]	5556 James A. Reid	5626 William Devoe
5205 A. Pennyman	5276 Daniel Smith	5347 Com. L. Warrington	5417 Edward Minton	5487 Daniel Demarest	5557 William H. Merritt	5627 William A. Cummings
5206 William C. Boardly	5277 John Garrett	5348 Abel P. Upsher	5418 T. Snow	5488 Samuel Emery	5558 Mrs. David Wilson	5628 Robert S. McKee
5207 J. H. Reiman	5278 George W. Thomas	5349 Charles Stemmer	5419 Miss Maria E. Nixon	5489 Alexander D. Kelley, Jr.	5559 John Hill	5629 Mrs. Rebecca P. Butler
5208 George T. Coulter	5279 Noah North	5350 Gen. Thomas Lauson	5420 Robert Taylor	5490 Henry Clay Beatty	5560 Mrs. T. Mason	5630 Mrs. Virginia A. Lee
5209 M. Giddens	5280 Miss Eliza Wallace	5351 W. H. Clagett	5421 R. H. Goff	5491 George P. Hopkins	5561 John George Greene	5631 Alfred Dunning
5210 J. H. T. Jerome	5281 Robert G. Williams	5352 G. W. Venable	5422 M. F. Schureman	5492 George Paul	5562 T. S. Parvin	5632 Dr. Frederick Crum- [baugh]
5211 C. Menwell	5282 B. W. Floyd	5353 James Adams	5423 Mrs. S. P. York	5493 Sarah C. Edgerton	5563 Joseph Bouchaud	5633 George Colton
5212 Rev. William M. Steel	5283 George H. Whitney	5354 Alexander Provost	5424 H. M. Wells	5494 Olivia P. Studley	5564 Mrs. E. Chappell	5634 Elliott Bradley
5213 Joseph D. Foster	5284 R. Watrous	5355 Edward R. S. Canby	5425 M. P. Schureman	5495 Miss Anna R. Rockwell	5565 George Hiltman	5635 James W. Bond
5214 Leon Bonaccase	5285 James H. Beal	5356 John Potts	5426 W. H. Malcolm	5496 Augustus L. Willard	5566 Cyrus Yale, Jr.	5636 Charles Lefavour
5215 Daniel D. Avery	5286 W. D. Chamberlain	5357 Edward Simms	5427 Mrs. C. Rolfe	5497 James M. Gardner	5567 Vessell S. Gerard	5637 Mrs. B. Lovell
5216 Rev. Lewis P. Clover	5287 Lyman F. Rogers	5358 H. B. Sweeny	5428 E. P. Willets	5498 William M. Stoddard	5568 J. H. Collins	5638 Charles Crosby
5217 Mrs. O. W. Drew	5288 Addison P. Cook	5359 Alexander Hall	5429 Charles Minot	5569 Howard Daniels	5569 William L. Bayley	5639 Emile Montgomery
5218 John Van Alstine	5289 Joseph P. Hudson	5360 Robert Cochran	5430 Edward B. Little	5570 John Tyngs H. McGhee	5570 John Tyngs H. McGhee	5640 George Montgomery
5219 R. H. Metcalf	5290 Thomas B. Myatt	5361 Thomas B. Myatt	5431 George H. Swords	5571 Jeremiah W. Bronaugh	5571 Jeremiah W. Bronaugh	5641 Henry I. Darling
5220 Mrs. J. Mather	5291 C. F. T. Locke	5362 S. Yorks, At Lee	5432 James Earnest	5572 John F. Symons	5572 John F. Symons	5642 William R. Synons
5221 Mrs. Hill	5292 Giles Dart	5363 H. Jenison	5433 Asa Butman, Jr.	5573 H. D. Mordcau	5573 H. D. Mordcau	5643 John R. Farnall
5222 Mrs. Swift	5293 Dr. W. W. Miner	5364 Hon. Thomas Corwin	5434 Dexter & Jackson	5574 Charles D. Yancey	5574 Charles D. Yancey	5644 John L. Harral
5223 Mrs. Scott	5294 Ogden Donington	5365 Joseph Wimsatt	5435 Jay Jarvis	5575 Mrs. M. E. Long	5575 Mrs. M. E. Long	5645 James H. Rawson
5224 Mrs. West	5295 Dr. Sylvester Clapp	5366 Dr. Sylvester Clapp	5436 Josiah S. Barker	5576 John A. Smith	5576 John A. Smith	5646 John A. F. Douglass
5225 Miss Latimer	5296 Mrs. L. McPherson	5367 Charles G. Page	5437 James Earnest	5577 Mrs. Thomas Bulow	5577 Mrs. Thomas Bulow	5647 Henry O. Babcock
5226 Mrs. Lawrence	5297 John A. Stock	5368 D. Saunders	5438 Thomas B. Tappan	5578 Mrs. E. Flynn	5578 Mrs. E. Flynn	5648 Crawford Ball
5227 Albany Gallery Fine Arts	5298 Eliza Letitia Lewis	5369 S. A. Houston	5439 James C. Wilson	5579 Miss S. F. Elmoro	5579 Miss S. F. Elmoro	5649 John S. Pemberton
5228 Young Men's Association	5299 Frederick Dayton	5370 Horatio King	5440 E. K. Coggeshall	5580 Charles W. Yancey	5580 Charles W. Yancey	5650 John S. Bailey
5229 Albany Bureaus Corps	5300 B. F. Gardner	5371 H. St. George Offutt	5441 P. C. Adams	5581 John L. Berry	5581 John L. Berry	5651 Mary E. Montgomery
5230 Throil House Co.	5301 Ralph Aitken	5372 Charles T. Pope	5442 J. W. Barker	5582 John L. Smith	5582 John L. Smith	5652 Margaret E. Connell
5231 Mrs. Strong	5302 H. M. G. Bell	5373 William A. Bradley	5443 G. W. Mercer	5583 John L. Smith	5583 John L. Smith	5653 Benjamin S. Hart
5232 Dr. E. Edson	5303 R. S. Eddy	5374 G. W. Mercer	5444 W. Proctor	5584 John L. Smith	5584 John L. Smith	5654 Miss Jennie M. Wright
5233 F. Chase	5304 A. W. Lomas	5375 R. Rafael	5445 J. D. Cornell	5585 John L. Smith	5585 John L. Smith	5655 E. B. Reeder
5234 Master F. F. Gage	5305 Edward Clark	5376 W. M. Hathaway	5446 R. L. Goddard	5586 John L. Smith	5586 John L. Smith	5656 John B. Proctor
5235 Miss Mary M. Kitchens	5306 B. S. Runyan	5377 Dr. Berkley Gillett	5447 Elson Bradley	5587 John L. Smith	5587 John L. Smith	5657 John B. Gough
5236 John Hagan, Jr.	5307 George Godfrey	5378 James Perrine	5448 M. Bates, Jr.	5588 John L. Smith	5588 John L. Smith	5658 John S. Bailey
5237 Augustus D. Peyster	5308 Friend Tite	5379 Miss Mary Perrine	5449 E. H. Arthur	5589 John L. Smith	5589 John L. Smith	5659 C. P. Tappan
5238 J. M. Gubdry	5309 Mrs. William C. Prescott	5380 R. L. Thompson	5450 William C. Bryant	5590 John L. Smith	5590 John L. Smith	5660 Samuel B. Wilson
5239 R. E. Runkle	5310 James P. Isaacs	5381 Gilbert Kennedy	5451 Angelina S. Bradford	5591 John L. Smith	5591 John L. Smith	5661 Daniel S. Richardson
5240 I. B. Headley	5311 Albert W. Poole	5382 Dr. C. Koerner	5452 C. G. Havens	5592 John L. Smith	5592 John L. Smith	
5241 Mrs. Mary D. Withers	5312 Luke Florence	5383 Smith Davidson	5453 D. H. Gould	5593 John L. Smith	5593 John L. Smith	
5242 James D. Webb	5313 P. F. Kesler	5384 A. Spang	5454 Dr. I. F. Bonnett	5594 John L. Smith	5594 John L. Smith	
5243 C. L. Sickney	5314 James T. Scott	5385 C. G. Swaine	5455 Robert McMinis	5595 John L. Smith	5595 John L. Smith	
5244 W. F. C.	5315 Joseph Lilland	5386 Robert A. Johnson	5456 Henry Huddleston	5596 John L. Smith	5596 John L. Smith	
5245 William S. Rockwell	5316 James H. Easton	5387 Alexander W. Reynolds	5457 Edward Little	5597 John L. Smith	5597 John L. Smith	
5246 Master Henry C. Reid	5317 Mrs. Minerva S. Wynne	5388 J. E. Maxwell, U. S. A.	5458 G. A. Conover	5598 John L. Smith	5598 John L. Smith	
5247 Robert L. Mims	5318 Elias Pike		5459 Mrs. G. A. Conover			